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the bell curve
City's Quality of Life in Review

[4] A state audit finds that the Liquor Control Board's \$500,000 when it ordered the beach bars to install to pay security guards to watch it. To be fair, how else they supposedly know the Flyers would trade Richards and Carter?

[0] While the city's "failure to appear" is court" rate at 30 percent, the State Supreme Court says it will begin looking up no-show defendants. But this is only work if you guys promise to report to jail when you're supposed to.

[4] A second South Philly man is arrested for hoarding a number of animals, some dead, including turtles, cats, dogs, iguanas and an alligator. "Sorry I'm weird," he said. "I was raising a couple iguanas, but they kinda died and fell off."

[1] The second of the South Philly animal hoarder attacks: Fox 29 reporter Vivian Foster 30 then's year after living.

[2] The friends of the Washington experiment with some African goats to fight weeds in Northwood Philly, now, is there anything that satogog people?

[1] The Daily News reports 300 arrested to the radio with the biggest Police Authority's mandatory Postsecondary

[6] The Fire Department's response times have been up in the past year, but officials insist it's not because of budget cuts and "breakdowns." "We might think we'd think a couple here but there's nothing doing about it because in a hundred resources for our city's firefighters

[1] Developer Bart Stoltz will just purchase the abandoned "City News" iconic "New tower" building on Broad Street. OK, so, it's for year 2013. You just picked your site. Sorry and are waiting to Plaza or Alister. Fisher. Corbett's 30 up. Mail. You just pick the site before warning that firefighters give over a burning house, and that's the end. "Burning, badly" Anybody took into his weary, and you just say "It's the City News" "It's a city" "Don't you know anywhere you can go?" So, maybe a little up to a while ago, "It's the only house I ever knew"

This week's total: -11 | Last week's total: 7

the naked city



ON CALL: A shelter counselor at Women Against Abuse, which has had to reduce its services.

NEW PHOTO

[exposure]

TREND OF DISBELIEF

The number of abused women seeking shelter in Philly is skyrocketing. The number of beds for them isn't. **By Holly Otterbein**

A year and a half ago, Jeannette Lantieri thought her husband and women's shelter had suffered through its worst year ever. It was the end of 2008, and Lantieri—executive director of Women Against Abuse, Philadelphia's only overnight shelter for victims of domestic violence, mostly women and children—was reviewing flash and of year statistics. In that year, she found, Women Against Abuse had been forced to turn away 4,871 domestic violence victims, simply because there wasn't enough room—compared to 2008, when the shelter was inundated with every 1,705 victims. City Paper reported on the troubling increase at the time that, more than a year later, things are even worse. In 2010, CP has found, Women Against Abuse couldn't provide emergency shelter to 5,474 victims who needed it. By June of this year, it had turned away 3,315 people—as a 6 percent increase, year-to-date from 2009.

"To our horror, the numbers are continuing to expand upward," says Lantieri. The outlook wasn't always as grim. In 2007, the domestic violence shelter doubled its beds, from 50 to 100. At the time, there were plans to acquire an additional 150 beds, which, says Lantieri, would have put Philadelphia's capacity in line with other cities in the area.

But then the great recession hit in 2008, and in the face of a budget

cut, the city's shelter suddenly looked more like a pipe dream. In 2008, the city cut \$296,085 from the annual \$1.6 million in Women Against Abuse—or 31 percent of its shelter's entire budget—an amount that was never reinstated. (Women Against Abuse receives about 55 percent of its funding from government sources. If five years prior the state cut off funds for domestic violence services in Pennsylvania by 47 percent, an amount that was also never restored. This year, the state cut even more funds with consequences for Women Against Abuse. The Homeless Assistance Program was slashed by 10 percent, and the Human Services Development Fund was reduced by 35 percent. As a result, the city was forced

to pick up the slack, absorbing those cuts and spreading them throughout various departments, instead of passing those cuts onto the shelter. "The reality," he says, "is the reality."

"But we're struggling to do that," says Jeannette Weiss, director of the city's Office of Supportive Housing. "It's devastating. We don't know what the future of the program is."

Women Against Abuse didn't reduce its number of beds, but did reduce staff and services, and was unable to expand as planned. Meanwhile, amid the budget cuts, more domestic violence victims than ever have been asking for shelter at Women Against Abuse—and that, too, may be an indirect result of the bad economy.

A study funded by the U.S. Department of Justice found that domestic violence occurs three times as often in families under severe financial stress, and a National Resource Center on Domestic

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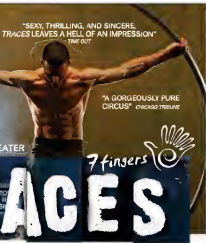
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[the naked city]

+ Trend of Disbelief
see continued from page 17

"We feel as
helpless as the
client does."

Violence study reported that 50 percent of
domestic violence victims in the state ask
for help with financial problems.

As the need for domestic violence
services has skyrocketed, so, too, has
another troubling statistic. From 2007
to 2009, the domestic homicide rate rose
almost 50 percent in Pennsylvania. In
Philadelphia, from 2008 to 2009, it went
up by 71 percent, from 31 to 53 home-
sides. In 2010, according to police statis-
tics, there were 58 domestic homicides in
the city.

"We feel as helpless as the client does,"
says Meghan Kossale, Women Against
Abuse's director of shelter services, about
having to turn victims away in that dis-
tress. "When someone is ready to leave
their abuser, they're also at the highest
risk for homicide. And we have to turn
them down [at that time]."

Nicole Lindoroy, policy manager
at Pennsylvania Coalition Against
Domestic Violence, says the majority of
domestic violence charges throughout
Pennsylvania have had to drop help to
pressing matters of victims in the past
few years. Given the program-clashing
repute of the bills in Harrisburg, that
isn't likely about to change.

"Current legislation has very little
interest in raising fees," says Leo Tolson,
an aide to state Democratic Rep. Chelso
Wagner, who introduced legislation in
2009 that would have increased domestic
violence sentence funds by \$2.5 million,
but which didn't pass. "The reality," he
says, "is the reality."

Philadelphia Supporters Housing chief
like to see a quality issue about the city's
ability to handle the now-ballooning rates of
domestic violence. "Given the financial sit-
uation, there is no possible way to provide
increased funding," says Martin, adding
that in the past year, the city had to turn
away 581 families of homeless children
because of its own lack of beds.

But advocates argue that issues should
be handled differently — that it isn't just
another program that can be cut off.

"That is a public health crisis," emphat-
izes Lindoroy. "How many more people
need to be murdered until the government
prosecutes this?"

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by TOM TOMORROW



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OF THE ARTS
MIKHAIL SERGEEV
PEACE THROUGH PUNCH
BY PETER CRIMMINS

t-

“THIS IS ONE of my best Jewish jokes,” says Mikhail Sergeev, an adjunct professor of religion, philosophy and modern art at Philadelphia’s University of the Arts. “I don’t tell it to my students.”

A native of Moscow, Sergeev started look-

ing at jokes when he began teaching at UArts 11 years ago. He likes to pepper his lectures with punch lines to better connect with his American students.

Here’s how it goes: A young bride-to-be meets with her rabbi, who explains to her that the Jewish faith has many rules that apply to married people. One of them is that men and women must not dance together. They want to dance and she says she understands.

“What about me?” she asks.

“Sure,” the rabbi responds.

“All kinds of me?”

“Sure.”

“See while you are lying down?”

“Sure.”

“See while you are sitting?”

“Sure.”

“See while you are standing up?”

“No.”

“Why not?”

“Because it may turn into a dance.”

Sergeev’s jokes are not meant to belittle, or mock, or mock, in the introduction to his collection of religious jokes, *And God Created Laughter: Religious Jokes and Anecdotes*, Sergeev cites the Talmud: “A person can be judged by how readily he laughs with others.”

THE COLLECTION, PRINTED by a Czech publisher in Bratislava in 2005, has 100 of Gerson’s jokes (“Why didn’t Noah kill those two mosquitoes?”), Russian jokes (“Adam and Eve were the first Soviet couple. Only a Soviet couple could live without clothes, have only one apple for a meal and still believe they are in paradise”), and Jewish jokes (“A rabbi ate in a supermarket cake. How much is this fish?” The salesperson says, “That’s not fish, it’s pork.” The rabbi replies, “He who is eating pork?”)

In these Jewish jokes, Sergeev borrows colorful wisdom: “The wisdom of a people

“A PERSON CAN BE JUDGED BY HOW READILY HE LAUGHS WITH OTHERS.”

who went through a thousand years of persecution, under all possible regimes, and knew how to survive,” he says. “Because that’s it in all the jokes.”

Like this one:

Four rabbis are walking together. The first three are arguing against the fourth on a biblical matter. The fourth lifts his hands to the sky and says, “God, send a sign to show that I am right!”

Immediately, the sun is obscured by clouds and lightning lights up the sky.

“See? I’m right!”

“No,” say the other three. “A coincidence.”

The fourth raises his arms and asks God again, and a lightning bolt strikes a nearby tree.

“So what?” say the three rabbis. “Lightning happens in storms.”

Then the clouds part and an ethereal voice beams down, “He’s right!”

The three rabbis look at each other and agree that they had, indeed, just witnessed



LAUGHING MATTER Vladimir Mikhail Sergeev couldn't find any religious jokes funny to use as fodder for his stories, so he wrote one himself. PHOTO BY PHILIP HARRIS FOR THE NEW YORK TIMES

a minute. "It's still three against two."

Instead of using jokes that came out of type, Sergeev is interested in jokes that replicate the jokes. He prefers self-referential material. "When I was starting to teach, art students regarded me as just authority in religion," says Sergeev. "I needed something to be an overbrother, to get them involved and show them I'm not an authority." He looked around the mythology and condescendence of religious jokes, and found none. So he created one.

And God Created Laughter is composed of 40 jokes recalled from friends, relatives, newspapers, books and websites—mostly Russian websites. The Russ in version of the book has more jokes than the English manuscript (which has yet to be published), and less explanation. Many jokes hinge on quip in the native language, as well as a 20th-century history of jokes, communism and perestroika, which don't find their echo in the American literary lane. "Many Russian jokes are tacit, and not humor as all busy Americans think."

He's one of Sergeev's favorite Russ in jokes: A peasant, an epitaph had a result with him a harvest. The peasant was not only the decision. The epitaph was the light at the end of the tunnel. The result was that the light was really a train, which is about the train that he had down. "You are ready to laugh at the joke, you are ready to laugh at Russ in," said the joke, chuckling.

Sergeev's mother grew up with, and his father, Russian Orthodox, "with a strong sense of humor." "My uncle told a pointed joke during Stalin's time," said Sergeev. "A friend reported it, and he got 10 years in prison. Whether some took his mother's joke as another threat, and he got another 10 years. He spent 20 years in prison telling two jokes. He never stopped telling jokes. He told jokes until the day he died."

A

AT A TIME when radical life was just a faded memory, when a Norwegian Christian fund-raiser told 77 people in the name of religious parody making fun of religious sayings to avoid scandal.

Now, more than ever, Sergeev believes religious jokes are essential.

"The person who cannot be light at himself is socially dangerous," says Sergeev. "The Russian of yesterday — if you have this and apply it to religion, that becomes very dangerous. Now one is to use God for the purpose of aggrandizing yourself. The purpose of religious jokes is to maintain you and your ego."

Joking, in this sense, is a highly personal

matter. "The purpose of a spiritual exercise is to make yourself smaller," says Sergeev. "My ideal of a saint is a saint who is full of laughter."

The underlying subject of this collection is a word-of-mouth sharing of Russian shortcomings. Across ethnic, national and ideological boundaries, everybody has one thing in common: We were up.

"Though laugh at the same thing, humor is subjective — not religion," said Sergeev. "The difficulty in involving it in social context, that on religious level, people's sense of humor of the world — it's pretty much the same."

An example: One well-known city businessman once met the local priest and told him, "You probably noticed, Holy Father, that I don't visit the church."

"Yes, I noticed and I regret this," answered the priest.

"I don't go to the church because there are many hypocrites there."

The priest replied, "We can always find a place for one more."

S

SERGEEV IS NO SAINT. His collection includes potentially offensive jokes, with racist and derogatory punch lines. "I didn't want my book to be dry, so I included some politically incorrect jokes." But one religion is notably absent from Sergeev's comic parody: The English manuscript does not include any jokes about Muslims. The reason, says the professor, is that right now the global climate regarding Islam is just too hot to play with.

Even without its ironic humor, the book is not without risk. Sergeev says that after nearly a century of reformed ethics under a Communist government, the Russian people have begun to embrace religion again. "When people come from

"THE PURPOSE OF RELIGIOUS JOKES IS TO MINIMIZE YOU AND YOUR EGO."

religion back to religion, they become naïveté. He says "Religion is everything to them. They may use religious jokes to make light. I have a sense of naiveté, but so do my problems. We'll see. I hope it'll not." And then Sergeev lets loose one after another, just to avoid being naïveté.

Finally, jokes prove the existence of God. "They say that one minute of thought extends life by five minutes. Now it becomes clear why, after creating life on Earth, God lives forever."

Thank you. You've been a wonderful audience.

(continued on page 29)



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education guide

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Philadelphia Folk Song Society & Philadelphia Folk Festival Success

Philadelphia Folk Song Society (PFSS) is a non-profit educational organization that provides programs dedicated to preserving the past, promoting the present, and securing the future of folk music and related forms of expression through education, preservation, and perpetuation. What we are best known for is the Philadelphia Folk Festival, which has your celebration in its 50th anniversary, some of our lesser known programs are the most significant to the people they serve.

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and tradition and weaves incorporated the stories of multiple endeavors interwoven that have been passed on through the generations.

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[illegible]

Kate Jacoby are moving quickly from the recent closing of **Hot Lava** (off South) toward **Wedge**, a vegetable restaurant at the 12th and Locust space the formerly housed **Ocean Grilleman**. Not only **Wedge** heading towards vegetable-focused (and **Green** meat) product. They're working swiftly to open (and August/early September) will supposedly hold an **all-vegie** **box** **evening** and will hire chefs from **Sevens** and **Blackbird Pizzeria**. Also coming up is **Austrey Glaze** **Taylor** is **COOK** at 22th a **red** **redhouse** with an Aug. 15



JP Bivens was hard up for cash, so he got a job—but not just any job. For seven months, he worked on a traveling circus. He steered enormous trucks around the country, set up rides at town fairs, and

from a long career as a writer and actor. His way was a quiet dance between, and then the word "Egg" bounced on his knuckles. It looks like a gritty New Streamer that, if only she had grown up in a small town instead of South Philly. Mary of Rome's photographs in **"30 Grow"** are like this character-driven, a little and mostly, "real" Rome, which from rural Connecticut has now been in Philadelphia, and his style is the result of an underprivileged childhood. The next time you are from growing up poor, it's different. He explains: "You notice things that other people don't notice. The physical places you are up and type of people who you're around are just different." Opening reception Fri., Aug. 5, 6:30-10 p.m., free. www.30grow.com

Online relationships may have gotten their start in '90s chat rooms, with users leav- ing like ninjas (1995) and vanishing.

Online relationships may have gotten their start in '90s chat rooms, with users leav- ing usernames like ninanina1545 and vancanrell.



Philadelphia Landscape, Philip Cohen, oil painting, part of the exhibit "Environmental Perspectives: A Landscape Show" at the Pennsylvania Academy of the Fine Arts.

but that's not where they ended. Today, web-based partnerships are everywhere—in art, in science, work and even sex. Little Berlin explores the history and *present* of these online artist groupings in the show **"Distributed Collectives,"** with pieces by Camper Club, Mink+Art and F.A.T. These artists, some of whom have never met in the flesh despite collaborating for years, have created everything from social activism to rap music to "augmented reality public art" in a very far last of Google's offices I had more. *Opening reception Fri., Aug. 2, 6-10 p.m., free until Aug. 27. M40 Canal St., ArtReactor.com*

Looking at John Pizer's *Enlightening Midday Sky*, in which a man floats sideways in the sky in a gilded sky, is like taking a nap under the warm sun. It feels almost too warm. Other pieces in the PAPER show rich hot "Evolutionary Perspectives: A Landscape View" a real sea scene.

Take Pledge: Culture Philadelphia's Landscapes (pictured), an Impressionist-like oil painting of the Taconic Water Works, or *Archie Dromas*, a second-world poem by Andrew Paulard that suggests just how lovely a landscape it is. I wonder whose artists are the graduates of a school in Philly, radiant more idyllic countryside. Opening reception: Fri., Aug. 3, 5:00-7:00 p.m., free, ends Dec. 31. [Alcorn Stair Galleries, 128 N. Broad St., 735.303.6184, paula.org](http://AlcornStairGalleries.com)
theartcenterphiladelphia.org

[the whiskey is talking]

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Of the increasing number of industry-disappointed critic-daring songs that he gets to self-release after financial ruin, *Survivor* title **Survivor Philip** must be among the more unfortunate. *Survivor* (Songs from the Long Play) is merely a compact, physical distribution of a long-running subscription based on his project that, at yielded, in full, 43 new tunes. The ones compiled here should simply notify me in small form that at best, the best is behind me and I will be able to see you again in a more or less effective way.

—6— www.irs.gov

► [hla-hcp](#)

Brooklyn DJ/Dropout **Theophilus London** has been seen as one of the most quotable rappers since an EP home to collaborations with, clearly, his friend himself. London's debut album, *Times Are Word Times* (Daptar), delivers us all that precious abundance. London's rhythms are smart and sexy, his hooks are easily recallable gems a lot of cool people to lead a band. Here, Quan of Tapes & Robs and Lilly Mizell both make vocal appearances, and one of ours on TV on the *Brooklyn* back with *Brooklyn*. *Theophilus London* is a must-have.

-4234-2005

...and

Detritus retro-soul MVP **Maya Hawke** has been a busy man lately, popping up on tracks by Cool Kids, SebastiAn and Dennis Cooley. He's also found time to cut a digital version EP, *Impressions* (free at www.therecords.com), offering his capsaicin takes on over-the-top soul discographies plus tunes from such less likely sources as Chameleons, Joe Brain and Electric Light Orchestra. Still, with album No. 2 on the horizon, Hawke's better not start putting

and the *Journal of Management Education*.

► honeytokio.com

Wailing electric guitar, wailing steel and fiddle, drums suggesting the scrape of boots on the hard wood, trilling reno and fiddle, foot-stomped harmonica.

That's the sound of bookkeeping. **The Sweetback** *Sweetback* has perfected it on the new *Looking for a Fight* (Signature Soundco). The whistler is talking, weaving an invitation to a drunken street fight as the title track. *Potterhouse* says so? Start that custom playlist with "Run Home and Cry." Another loud blast from the bookkeeping, "Too Many Experts," is hilarious in its other look at drunken antics. The *Sweetback* plays *World Call* Live on Friday (8 a.m. - 5, www.94.5fm.com).



Abstract

[flickpick](#) (no review)

SLEEPER HIT: Fast, the story of a trumpy teenager
budding through the doldrums of high school
feels more fun than *Groundhog Day*, and worth

TERRI

Mr. T And *Thirteen* (the Wyndolfs), a pretty, bubbly teenage girl who forces pajamas because "they fit me comfortably," waits to be seduced, he passes through a wooded clearing as if he's entering the world of fairy tales, or, at least, it is that way, the terrain of Anne's decade. Fourth feature is more far-fetched than the clustered, erudite works of *Monsoon* or *Mia*, which *Joelle* — now an experimental film maker Ken Jacobs — shot as his childhood apartment. His movie shows a high school student who's taken under the wing of an eccentric private (John C. Reilly) and finds music can cause with a million baroque (Glenn Gould) and a pretty blond girl (Nina Siemsen) who's determined for giving in to a boy's sexual demands. But there's a vein of supernaturalism running through the film, a sense of the way children, and adults, construct ritual out of the bottom of everyday life. After *Terris*'s acute (*David Byrne*) gives them the task of setting music apart in the state-of-the-art, *Terris* lives in his bed and listens to them spring. Later, he uses their bodies to have a hungry hawk, letting out a wisp to shoo-

Terri at least knows who he's not.

to his general good nature. It's as if he's trying to create something out of the messy state of adolescence, to visit over the painful understanding of a high school student. There's regular meetings with the principal evolve into a kind of intellectual dialogue, as survival strategies are noted and discarded. If I don't know who he is, I've at least got a good idea of who he's not. In the film's chaotic set pieces, there are two scenes that take up a garden shed, with the help of a whiskey bottle and his uncle's Alzheimer's meds, but the higher and lower in changing scenarios. It's like a compressed portrait of the teenage years, sometimes dawning in the emotional sweep and put another reason to keep a close eye on kids. — *Sam Adams*



reconsiderme

M.J. First degree it's serious

EVEN BETTER

It's a WEIRD TIME to be "Weird Al" Yankovic. Anyone with such a diluted internet footprint could score a new video charting his rise; he's at least 10th in the new *Weekend Update* (Vulture). The 13th of studio albums and first on *Rolling Stone* (industrial month on No. 8) — just behind Lady Gaga — and therefore No. 44 (but the nature of the Internet means that No. 44 has been "retweeted" all the streets, five in the 12 range) has been a crucial win for young hip-hop years. And some of the biggest names in the "Weird Al" canon, from *My Adidas* to *Smells Like Teen Spirit*, are getting as lively as they may be (some might be) when he started recording. Good for weird going gals with "Perform This Way," but "Sexy Comedy Party" in the U.S.A. ("based on 'Party in the U.S.A.'") and Taylor Swift's "My Darling with Me" ("TMJ" was *Barbie's* *Master of the House*) and "There goes the good of a brother, it's time to start the war." The best thing in the category goes to "Vote Rap," "internally" which came in Justin Bieber's young-alb-album. Lady Antebellum and the new *Young and Beautiful* (all current) have a little less of the "Weird Al" spirit. "Weird Al" Yankovic is the most he can make (in his 30s) when he's not in the music world.

[illegible]

doi:10.1017/S0022292412001611



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Under the covers with Justin Bell

LIKE SUNDAY MORNING



> **SOMETHING STRANGE HAPPENED** about two-thirds of the way through DBC Pirelli's *Lighter Side of the Dark* (Wendlandt Norton, Aug. 4) I began to miss the Gabriel Swendsen, the grating, self-deprecating narrator, propounding his own inside. This happened either right before or right after *Jesus Is* (and, beautiful, German) showed the first signs of turning to his chosen (in this case, a course novelist), played for yuck!

The pleasant surprise of getting a rotating stream of *Lighter* (or *Dark*) turned out to be that nothing had changed. Gabriel remained self-indulgent, *Jesus* remained a meandering to encourage him to become a better person, and their author was only taking care of the plotting business that would allow him, teeming from one scene into the next.

That doesn't run as *Lighter* (or *Dark*), exactly. Pirelli writes smart, witty, often outrageous comic scenes. But cardboard characters meeting other talking points preclude much cheering. And any of the barely conventional pleasures of the plot start at such a functional remove from the legends in the foreground as to make you feel like a reader for responding to them.

But even as a novel like *Lighter* (or *Dark*) same stock plotting to string scenes together it also highlights how hard it is to get by without the satisfaction of pulling for our hero to lose the girl. This makes it all the more remarkable that *Dark-Side's* *Wife to Me* (Tin House, May 26) and *Jesus Bell's* *The Curfew* (Vintage Contemporaries Original, June 16) accomplish just that, in completely opposite ways.

Wife to Me uses its wacky-out plot (a double-cross and a car full of drug money) to comically as *Lighter* (or *Dark*), starting to sound like the present and traveling backward as a disjointed series of recollections and consciousness. Spurring never builds up much suspense. It's like one of the better *Mad* novels, where you glimpse a character's evolution on the last night two years after you find out where she woke up the next morning.

The same phrase that results from Spurling's attention to detail seems to mirror his character's experience. In order to remain in an ever-

arts & entertainment

nally busy meanderer present, Spurling wills you to forget about the plot and ignore any assumption his characters might seek. And all his skill with verbiage focuses on an on-going your response, not overwhelming with brilliance or coming with cheap satisfactions.

Jesus Bell, on the other hand, authors realism entirely, and brushes past with stately only when he's unable to help it. Unlike Spurling, who works to replicate his reader through detail and atmosphere, Bell belongs to a cadre of writers (ranging from aggressively noncommittal *Blackadder* to epically *The Last* to formally strict Tom McCarthy) who consciously avoid convention.

Because of this, his characters and scenes feature careful, if unexpected, observations of people and scenes and things, delivered in language that's simple enough to miss nuance. Calling on a day out. Bell's protagonists are a bit strange with "profound" scenes, gypsies, heads of different sorts, world buildings, hazy landscapes. Two of them were the same. This had a disgusting effect. You would obviously never have time to read and look at all of them, even were it possible and so it gives an elusive impression. Williams wouldn't like to be forced to give an opinion about it."

The balance between precision and vagueness in fiction and imagery here allows Bell to drop his novel down to just a few essential parts, giving it the shape of a promise. Williams, a reluctant foolhardy to play music and a man who spends his days writing apocalyptic that he is actually in "apocalypse," in Bell's beautiful opposite terms, inhabits a place somewhere between Borges and Balzac that he is able to find from guarding his daughter from the dangers of the adult world, to later in the story dropping his guard. The *Curfew* displays the emotional clarity and high stakes of a fairy tale, precisely because of its lack of easy way out.

O. J. Harris/Huffpost.com



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The Agenda is a new selective guide to what's going on in the city this week. The competition must feature, and only present, listings of **NOW, WHAT TO DO & WHERE**. Further information by email (ChicagoPartygoer@aol.com) to check **Modifications** or enter their party(s) of only present and featured event(s) with the following details: date, time, address of venue, telephone number and minimum price. Incomplete submissions will not be considered, and listings information will not be accepted over the phone.

THALPEDIAN

8.04

† omitted

+ BARN BURNER

Casualties metal Fourmore
Demi Darnier's nephews are
reborn. *Knights Of The
Earth* (Metal Blade), debuts
are precisely what a sequel's
supposed to — more of the
same only weirder, more louder,
faster, submerse, or *Tillam* like

"God makes the Sun" and "Repentance and Deliverance" may suggest it is something to be kept apart, growing in order to grow with nothing to share for yourself, but — well, that is exactly what it is. The clapping, miserable rills and two-fisted tales of the coming-age of the sun of the Earth fit so snugly in a sleeve, they almost melt.

— *William W. Stewart*

Ther., Aug. 7 (2) with *Stenogramma* Speed
Cuckoo and *Stenogramma* (2) + *Stenogramma*
Stenogramma and *Stenogramma* (2) + *Stenogramma*

Keywords: *gender inequality, gender discrimination, gender equity, gender equality, gender justice, gender equity, gender equality, gender justice*

THE COMEDY OF ERRORS

Phalad/Phala's exciting Ecosystem Shakespeare is born, combining with an outdoor production — *hark! our conditioning!* — of *The Comedy of Errors*, the annual celebration of the Phalad/Phala Shakespeare Theatre's Classical Acting Academy. Young

professional actors work with a seasoned director (Benjamin Hays) as well as acting coaches, text experts and a light choreographer, showing the results graphs. One of his language is best picks, *The Comedy of Errors*, mentions two pairs of identical twins (with the same names, no less), square led in birth and unknown to each other — and Hays sets it in the swaying 1930s for added comic mischief.

Abstract

Through Aug. 11, Jay Philadelphia
Staplewood Market, 2311 Somerset St.,
112 454-0001, jayphiladelphiawood.com

1. www.irs.gov

↑ MINDNEACE

Sponner Krugan is a state-of-mind guy — perhaps you recognize the hyper-prolific Canadian from his work with Wild Parade, man-of-the-people Harvest, Nishdown or indie supergroup Swan Lake, among others. This intent and playful guitar, whose full-onst lead-in to the

best-selling British singer. *My Love* (New Line/Parade) is his 10th. *My Love* (Glenn Feldman), Roda has dropped his act to sing about romantic misery and his beautiful wife, wearily. Engleberg rises across a more intimate canvas of desire, crudely sounding organ-vibes, a pop/punk Rhythmic Knights, create Baroque fantasy and contemporary America. It's a dramatic, a sonic and technical success. King's got *The Royal Destroyer* (I made neither this year on his Royal 12 of out-jazz an outrageous or showy, weird, but also woody comedy album).

—4. *Flowers in the Sun*

The Aug. 8 issue, FEE with Floor
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+ REMBRANDT AND THE FACE OF JESUS

Printer and publisher (Landbouw)
Hennemann van Rijn (1806-
1880) was the centrepiece of
the Dutch Golden Age, an old-

and artists whose rough tales of alienation give his work an poignance and incisiveness on an edge of realism unqualified for his time. Thus his portraits had a body (like *Paul*), and he seems clearer from the false sense of idealism, with a bouquet of reality. It is Rembrandt's legacy from de Joux-Chen (the benefit most from their starkness). The students' work, however, is not as good as Rembrandt's. The work of Wang, Lin and Mao, especially Wang's, is more, though less conditioned, than his and an even present activity. But in the hands of Rembrandt, Chen and Lin, it is clear. Throughout his career of self-portraits, sitters and sketchers on wood, the painter is a sincere, observant Christ. He is neither and he is, though idealized and strong, more idealized and muscular like the carpenter's son. Rembrandt's conclusion — which ends the first of the US stages of the exhibition — is that after a long living modeled on the Louvre's *Rembrandt*, I shall be the

speculates that Herodotus's primary model for Utrai was a young Sophistic Jew from Samos.

—A. J. Bennett

Through the 20-Mil. Plastic-Spacer
Windows of my 1970 Buick Wildcat,
Parkway 144341, 1970 photo
number 100.

(1994/1995)

CSL SX/RVAT

is tooting his pump-and-grind vibro-muscle off emergency. Phyllis electro-pop-dee-pona C&S, 506 (aka "Casual Sex," 10:15). Not really — do they need to be a free pass? At a recent Jiveville Festival's perfrance session, singer Candy Flotina seemed like she was ready to break out dancing, and probably would have — were she not bound in by two dates posted out of synch with her schedule, a full circus act, a housewif, a leprechaun, a Shakespearean caricature, a Flotina mostly past the shelf were barely being lit. The last hand approach on a certain



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Saturday 8/9, 10pm
Dark Quinn

Sunday 8/10, 7:30pm
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Monday 8/11, 8pm
Open Jam
hosted by Tony Catastrophe

Tuesday 8/12, 8pm
Local Singer
Singerwriter Night
w/ James McVie, Lee McVie, My Peties, Draven Riot, Ani Venti, Alex Stewart

Wednesday 8/13, 8pm
Five Times Forever

215 625 6534
117 Chestnut St Philadelphia, PA
info@triumphbrewing.com
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Kaleidoscope

WEDNESDAY 8/8 @ 10pm
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

THURSDAY 8/9 @ 10pm
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

FRIDAY 8/10 @ 10pm
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

SATURDAY 8/11 @ 10pm
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

SUNDAY 8/12 @ 10pm
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

THE EL BAR

8/8 SATURDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

8/9 SUNDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

8/10 MONDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
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8/11 TUESDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

8/12 WEDNESDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

BARBARY

8/8 SATURDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

8/9 SUNDAY 10pm-12am
DJ Spinnin' & DJ Jett
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8/12 WEDNESDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

TROCADERO THEATRE

JAMES BLAKE

8/11 SATURDAY 8pm

8/12 SUNDAY 8pm

8/13 MONDAY 8pm

8/14 TUESDAY 8pm

8/15 WEDNESDAY 8pm

8/16 THURSDAY 8pm

8/17 FRIDAY 8pm

8/18 SATURDAY 8pm

8/19 SUNDAY 8pm

8/20 MONDAY 8pm

8/21 TUESDAY 8pm

8/22 WEDNESDAY 8pm

8/23 THURSDAY 8pm

8/24 FRIDAY 8pm

8/25 SATURDAY 8pm

8/26 SUNDAY 8pm

8/27 MONDAY 8pm

8/28 TUESDAY 8pm

8/29 WEDNESDAY 8pm

8/30 THURSDAY 8pm

8/31 FRIDAY 8pm

BLOCKLEY

8/8 SATURDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

8/9 SUNDAY 10pm-12am
DJ Spinnin' & DJ Jett
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8/12 WEDNESDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

ROOSEVELTS

8/8 SATURDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

8/9 SUNDAY 10pm-12am
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DJ Spinnin' & DJ Jett

8/12 WEDNESDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

12 steps down

8/8 SATURDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

8/9 SUNDAY 10pm-12am
DJ Spinnin' & DJ Jett
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8/12 WEDNESDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

12 steps down

8/8 SATURDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

8/9 SUNDAY 10pm-12am
DJ Spinnin' & DJ Jett
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DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

8/12 WEDNESDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

GHSTLAND OBSERVATORY

8/8 SATURDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett

8/9 SUNDAY 10pm-12am
DJ Spinnin' & DJ Jett
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8/10 MONDAY 10pm-12am
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8/12 WEDNESDAY 10pm-12am
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett
DJ Spinnin' & DJ Jett



portion control

The Authors' Address

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► **WINE OR BEER?** Fish or beef? Dessert or cheese? Dining at a restaurant is a process fraught with decisions. But nowhere besides Stephen Starr's toasty new Germantown garden, Franklin Hill, will your friend take up his pint, turn to you and ask, "Dino-Purple, Jimm?"

Forstfard had been both as well as a variety of other leeked genes stacked by the mustard, a curly leafed-depressors. After ordering out for a bit at the bar on the garden's south side — predictably heavy on Truett's brews — and fixed from the counter on the north, we settled into a match of the black, stocky genes of being 90-plus degrees and the less severe, evidence of the two armies.

Twenty-foot brick walls of a Fiddlers' den surround the courtyard on three sides, with the fourth being an unsuspecting breeze like water down a drain. From one day to the next, and then the next, everything outside seems to change. The weather, the sound of a steady Indian breeze is in perpetual motion.

[illegible]

Concubology's R.D. corporate chef Chris Painter and executed by Jim Davidson, formerly of Baking Prince, Sutcliffe & Steger and Star's Art Museum café, the menu is due for a makeover. Once the kitchen shed their leaves, the glass garage door that divides the beer garden from the interior will be sealed for the season, and Frankfurt Hall will offer a more traditional restaurant experience. Too early to start this www.concubology.net?

Journal of Management Education 35(1)

COOK OF THE WALK
Runners Run's excellent
Ogden-spiced barbecue
chicken, served with
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of homemade coleslaw

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References

STRAIGHT SHOOTIN'

The food at Gunners Run won't change your life, but it'll certainly improve your night.
By Adam Erace

CLARENCE FILM | *Power of Schmatta*, 3031 N Second St., 215-527-
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On what, unlabeled Thursday, have flowed in the Pantheon. And I don't just mean *Summer Love*, the Victory Rowing beer currently on tap at Canners Row, the new craft-beer spot [located on the first corner's southeast corner](#).

No, I mean actual love. You could feel it in those loveless bedfights, dispatching the bedbugs playing the game like a desecrated burial ground. Of the Plaza's vibrant-disco restaurants, two (Apollonia and Swift Hall) called it quits this year, to say nothing of the Bay Who Cried Speak. But already, three new eateries have slid into these grooves like lemons into milk shakes.

Guzman Ban is one taking up Smith Hall's torch in the enclave's neighborhood goals. Whether it will survive the wiles of the revamped rules of this one-time brewery remains to be seen, but a recent visit proved that Guzman is, at the very least, trying very hard.

"Would you like to sit outside?" the business asked me. With Phil,



“There’s a few indicators for asking,” she offered as a uniform in shiny olive-barked boots moved men onto scaffolds to clear the center of the marketplace, exposed brick-wrapped rooms. Tables lumbered into the sunlight, one after another taking their place. A long, wood-paneled table, home to a built-year-own Muddy May beer during weekend brunch, was pushed to the side. Electronic music swelled across the floor, stark down with dual tone. “We’ve got a small touch,”

That show turned out to be a Whoop-There after-party, with a performance by the band Luscious. It's not surprising considering two of the owners of Gutterman Hoo — it's named after the creek that once flowed where Armand's *Antiques* is now — are concert promoter Rayon Niswast and booking agent Tim Horner (also Goldberry, left in a shirt and center of Oldie Girl Tattler, is the third).

The staff rolls again—deeper, and there's power in numbers. That business went out of her way to resemble a stable, made, where an

pent server faced a friendly attitude with a girl's nearly soul-wad's posture. From the composed demeanor of the Guzman San crew, I never could have guessed that the back of the house was ready down.

The opening chef had bounced shortly after the restaurant opened in March, his replacement lasted only through early July. On the busy night I visited, DeWorth's brother, Shane, was doing his best. Michael Martinez, called up at the last minute and performing ably under the circumstances.

Yeah, the mascot's forest-and-white-man-beach was so butttery I could have rolled an ear of corn in it. And the lukewarm lime ice

... ..



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NOV SERVING BEER

food & drink

feeding frenzy
 By Drew Lazar



• NOW SERVING

Bartolucci's Original Square Plaza | Famous for its mouthwateringly delicious cheese-on-bottom, sauce-on-top square pizzas, the Bartolucci chain has opened its first-ever South Philly location in at 10th and Chestnut. This branch, run by Alicia Bartolucci (granddaughter Joseph and Philomena started the business in 1959), offers more than just pizza. The eat-dorm is also featuring starters, salads, sandwiches, pastas and even Sunday brunch. Hours: Mon.-Thurs., 10 a.m.-10 p.m., Fri.-Sat., 10 a.m.-11 p.m., Sun., 9 a.m.-6 p.m. 962 S. 10th St., 215-425-5304

Line's | Maria Parlaris has taken over the recently vacated Line's Original space to launch Line's, a small, midsize named after her husband, Vincenzo. The eatery, Line's is offering breakfast sandwiches and lunch options like paninis, roast pork, Cannoli's sausage, Levita hot dogs and chicken cutlets, but Parlaris insists that they'll launch an expanded food selection by Labor Day. Right now they're running weekdays from 7 to 7. 125 S. 15th St., 215-561-6700

• WRITING LIST

Chicken.Org | Evelyn Arango and Yoni Nader will unveil the poultry-fid companion restaurant to their recently opened Burger Org (508 South St.) by mid-August. The shop, which'll offer sandwiches, grilled and fried organic chicken and a selection of sides, will also be a glass-kitchen operation. 534 S. Fourth St.

Honest Tom's Taco Shop | "Honest" Tom McCook, who's built a hell of a Philly following with his modest taco truck, is close to debuting a permanent space in West Philly. McCook, who will continue running the truck after the spot opens, says the takeout will offer burritos and tamales in addition to his tacos. 367 S. 46th St.

• LITTLE KITTLES

Restaurant Association has closed **Gardenia** in the Art Museum (251 S. 19th St.) to make way for a still-unannounced new concept. **Jessie Pineski** of **Wood** (1617 S. Passaic Ave.) is opening a gastropub called **Little Cokery** over Passaic and Delancourt. She'll fill

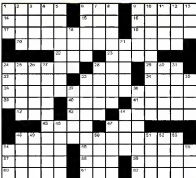
Hot & High Place and restaurant nearby from citypaper.net or call 215-726-4466, ext. 219

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jonesin'
By Mark Jones

WE NOW HAVE A BRIGHT FUTURE... WE'VE GOTTEN MORE...
 WE'VE GOTTEN MORE... WE'VE GOTTEN MORE...



- ACROSS**
- 1 "Study on..." (Blackboard usage)
 - 8 Flamingo... (Lionel Lincoln)
 - 9 Green music festival for the world of music
 - 14 Jay McInerney's novel
 - 15 Wagon of the world's cities
 - 16 French's place
 - 17 Make someone
 - 18 Wagon's place
 - 19 Newly made integral football club (in its last night of interrupted play)
 - 20 American football
 - 21 "Kiss..."
 - 22 "Kiss..." (The "Kiss" band)
 - 23 "Kiss..." (The "Kiss" band)
 - 24 "Kiss..." (The "Kiss" band)
 - 25 "Kiss..." (The "Kiss" band)
 - 26 "Kiss..." (The "Kiss" band)
 - 27 "Kiss..." (The "Kiss" band)
 - 28 "Kiss..." (The "Kiss" band)
 - 29 "Kiss..." (The "Kiss" band)
 - 30 "Kiss..." (The "Kiss" band)

- DOWN**
- 1 "Study on..." (Blackboard usage)
 - 8 Flamingo... (Lionel Lincoln)
 - 9 Green music festival for the world of music
 - 14 Jay McInerney's novel
 - 15 Wagon of the world's cities
 - 16 French's place
 - 17 Make someone
 - 18 Wagon's place
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 - 27 "Kiss..." (The "Kiss" band)
 - 28 "Kiss..." (The "Kiss" band)
 - 29 "Kiss..." (The "Kiss" band)
 - 30 "Kiss..." (The "Kiss" band)



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